

PUBLISHED MONTHLY

PRICE TEN CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME IV

NEW YORK, FEBRUARY, 1909

NUMBER 2



THE SLEEP OF DIANA
BY JEAN BAPTISTE CAMILLE COROT

AN EXHIBITION OF OBJECTS OF
ART IN CONNECTION WITH THE
HUDSON-FULTON CELEBRATION

THE Committee on Art Exhibits of the Hudson-Fulton Celebration Commission announces an exhibition to commemorate the tercentenary of the discovery of the Hudson River by Henry Hudson in 1609, and the first use of steam in the navigation of that river by Robert Fulton in 1807. The exhibition will be held in a series of galleries placed at the disposal of the Committee by the Trustees of the Museum. It will be opened in September, 1909, and will last for about four months.

The exhibits will embrace Dutch paintings of the period of Hudson, including the earlier painters and Rembrandt, and examples of American industrial arts of the seventeenth and eighteenth centuries.

THE EXHIBITION OF CONTEMPORARY
GERMAN ART

THE Exhibition of Contemporary German Art was opened with a reception to the Members of the Museum and their friends on the evening of January 4th. The very large number of guests was received in the Morgan Gallery by the President, Mr. J. Pierpont Morgan, and the Board of Trustees, including the members of the Committee on Arrangements, and the Mayor of the city, Hon. George B. McClellan, who is a trustee, *ex officio*. With the Trustees were also his Excellency, Count Johann Heinrich von Bernstorff, the German Ambassador; Mr. Karl Bünz, Imperial German Consul-General, and now Minister to Mexico; Mr. Rudolf Franksen, successor to Mr. Bünz; Prof. Karl Marr, of Munich, and Mr. Hugo Reisinger.

The following cablegram was sent on the morning of the reception:

TO HIS MAJESTY, THE GERMAN
EMPEROR, BERLIN:

The President and Trustees of The Metropolitan Museum of Art beg leave to

express to your Majesty on the occasion of the opening this day of the Exhibition of Contemporary German Art in the new wing of our Museum, their most respectful greetings and congratulations. We earnestly hope and trust that the exhibition will serve the purpose of helping to cement the bonds of friendship which already so happily unite our two countries.

(Signed) J. PIERPONT MORGAN,
President.

During the evening an answer was received from the Emperor, which reads:

MR. PIERPONT MORGAN:

I thank you and the Trustees for kindly informing me of the opening of the German Art Exhibition in New York. I am much pleased to hear that with the kind assistance of the administration of The Metropolitan Museum of Art, Germany is enabled to exhibit a select collection of her contemporary art in America. Please express my best thanks to all who participated in favoring the exhibition.

(Signed) WILLIAM, I. R.

The collection will remain on exhibition until the twenty-second of this month, after which it will be removed to Boston and thence to Chicago.

The attendance since the opening of the exhibition has been 98,073, or an average of 3,163 daily.

The exhibition of works of the contemporary painters and sculptors of Germany has received much attention from the public, and particularly from that large body of citizens who, Germans by birth or sons of German parents, might be expected to be interested in the progress of the arts of the Fatherland. The collection has received plentiful notices from the local press and in the magazines, and the result of these appreciations or criticisms cannot but prove helpful to those who seriously desire to come to some right opinion on the subject of present-day German Art.

The more important recent contributions, aside from the articles in the daily

newspapers, have been articles in *Scribner's Magazine* for February, and *The Studio*, both by Christian Brinton.

A glance at the pamphlet, *List of Books and Periodicals Relating to Modern German Art in the Library of the Museum*, will show how little has been written in English on this subject as a whole, and that even the more important and well-known masters have received scanty notice from our English-speaking critics. With the exception of a half dozen painters, little is known by most people of the pictures of the men who are working in Germany—far less is known, probably, of the conditions present and past which are or have been formative there.

The writer of the review of the exhibition, which appeared in the *New York Tribune*, January 6th, well expressed the early conditions in the following words:

"The nation has been on its mettle since the war with France, tingling with new ambitions. Somewhere in one of his essays, adverting upon the deification of Goethe by the latter's fellow countrymen, Matthew Arnold wittily observes that, having created the greatest standing army in the world, the Germans were bound to have a world-poet to match. Consciously or unconsciously, they have cherished the same

motive in their dealings with the other arts. They have resolved to excel, though it were necessary to do so by main strength. The movement toward the grand style promoted by enthusiasm for classical antiquity in the late eighteenth century and early nineteenth was slowly but conclusively superseded by one more expressive of a thoroughly modern people bent upon proving its efficiency in the general European scheme. The calm, as of a sequestered studio, which contented the 'Nazarenes,' gave way to the nervous and even fevered atmosphere of a generation of artists interested in a thousand experiments."

In matters of art, we, in this country, have so long been accustomed to turn to France for our inspirations and examples, that it may well be that we have not been sufficiently alive to what has been going on in other countries. The present exhibition gives a comprehensive survey of the German artists' work for those who desire to study it; it has given great pleasure to many thousands of people, and we have to thank those gentlemen of the German Commission who have been active in bringing the collection together, and Mr. Hugo Reisinger for his untiring efforts toward the same end.



GALLERIES IN THE FIFTH AVENUE EXTENSION CONTAINING THE EXHIBITION
OF CONTEMPORARY GERMAN ART



CHINESE SILK RUG, SEVENTEENTH TO EIGHTEENTH CENTURY



JAPANESE (?) RUG, EARLY NINETEENTH CENTURY

CHINESE RUGS

OLD Chinese rugs have been known in this country for only a few years. Even in Europe they seldom come into the market, and none of the museums there have any examples worth mentioning. Our Museum therefore is far ahead in comparison, for we have lately added ten examples to our collection of Oriental rugs. Opinion concerning the beauty, age, and value of Chinese rugs is still unsettled. Many scorn them, giving their preference to Persian rugs, without considering the fact that our eyes need training to comprehend any newly discovered field in the art of Far Asia, as we have for several decades been accustomed to the carpets of Near Asia. Others are so enthusiastic that they rather overdo the matter, in many cases dating Chinese

rugs back as far as the oldest Persian carpets. There can be no question but that through these rugs a new field is opening to our vision, and that in a short time textiles will, in our esteem, stand on the same level as other products of Chinese art.

If one wishes to study Chinese rugs correctly, it is better not to compare them with those of Persia, although it seems only natural to do so; one should rather study them in connection with other productions of Chinese art—textiles, paintings, porcelains, and bronzes, in which similar principles are used.

Chinese rugs differ from the Persian in material, weave, design, color, and composition. The design is mostly of straight, geometrical forms, in which the hooked fret takes the place of the curves of the Persian arabesque. The pattern of the field is simpler; sometimes it is finished as if cut off, without a border and in a wave-like design. Round and oval forms, which are seldom if ever found in Persian rugs, are often to be seen in those of the Chinese. The Chinese rugs are lighter in color than the Persian, the field being, generally, light yellow of different tints ranging from greenish-yellow to orange and pink, from which the design stands out in blues of different shades. The remarkable combinations of colors found in Persian antique rugs, such as the deep red and green, and red and yellow, are not used.

The best examples of the Chinese rugs seem to be those of the Ch'ien Lung (1736-1795), Chia Ch'ing (1796-1821), and the Tao Kuang (1821-1850) Periods; so far, at least, as we can judge from what we now know of them. However, even if these rugs do not date so far back as do the Persian



CHINESE RUG, CH' IEN LUNG PERIOD (1736-1795)

(the best period of which was the sixteenth and seventeenth centuries), it does not make any difference in their value, since the age does not necessarily guarantee the quality.

These rugs may be divided into three classes: the modern, those of the Tao Kuang Period, and the earlier ones of the Ch'ien Lung Period.

The modern examples, which are imported here in large numbers and which are often sold as antiques, are mostly rough imitations of the rugs of the early nineteenth century and are not to be considered in this article.

Rugs of the Chia Ch'ing and Tao Kuang Periods (early nineteenth century) are generally mistakenly attributed to the Ch'ien Lung Period. These are blue and white, or blue and pink, in which sprays of flowers surround one or several medallions in the field, while the borders show naturalistic floral designs, or the fret pattern in perspective. Rugs of this class exist in innumerable variety, but are mostly of the same composition; they are sometimes of great beauty, having the colors very well preserved, with the exception of the pink, which is generally faded. The flower branches in European design, the butterfly motif, and the borders remind us of the porcelain of the same period. The Museum has acquired an interesting example of this period in which the medallions are made up of fantastic dogs playing with a ball and deer fighting with a phenix—one of the oldest Chinese motifs, which was borrowed by the Persians.

To the last group belong the oldest known rugs—those of the Ch'ien Lung Period. All of the motifs in these, the shape of the dragons, the bats, the literary implements, the vases—which are characteristic of the porcelains of the period—and the conventionalized lotus flower are found in the other works of art of the period; and the Persian influence, which appears frequently in rugs of this character (the lotus flower and the Tree of Life with animals standing under it) comes from Persia's art of the seventeenth century. These rugs have real Chinese character, without European influence and with the

motifs borrowed from Persia transformed in an original manner. In the border, and sometimes in the middle field, we find the meander, or fret pattern, in a simple line design, which in later rugs is shown in perspective. Most of the pieces purchased by the Museum are of this group. There is one with the whole field covered with a lotus-flower design in a straight conventional manner, in light blue and brown on a tender, green-white ground. Another shows the border and field covered with a fret interspersed with bats, the symbol of happiness, alternating in yellow and light blue. Another, especially attractive, has a well-balanced design of straight lines and curves shown in pleasing contrast. The pattern is made up of conventionalized dragons and the fret finished with two borders, one of the *fylfot* and hook ornament, the other of a leaf design.

Our most interesting rug, however (and if any seventeenth-century Chinese rugs exist, this is one), is a small silk piece, which is exceptional in that it has a light design (small dragons and sacrificial tables) on a darker ground of a beautiful deep blue, with a border ornamentation done with purple bats on a background of yellow and blue key pattern. A piece like this will convince one by careful study that Chinese art was able to produce textiles quite the equal of those of Persia.

W. V.

PORTRAITURE OF WASHINGTON

THE action by which the City, through the Park Department, deposited in the Museum a bronze copy of Houdon's statue of Washington made a welcome addition to our already large collection of Washingtoniana. An account of the original statue, which was made by order of the State of Virginia, and which stands in the hall of the Capitol at Richmond, was given in the July BULLETIN. It seems timely, in this issue of February, the month in which we celebrate his birth, to enumerate briefly the portraits and busts of Washington to be found in the Museum's collection.

The Huntington Collection of Washington portraits is well known and so are the

Gibbs-Channing-Avery portrait (painted by Stuart in 1795), and the one painted for Daniel Carroll in 1803. Of much interest, too, are Charles Willson Peale's full-length portrait of Washington wearing the broad blue sash designating the "Commander-in-Chief," and having the much-discussed flag with thirteen stars in a circle on a blue field. Others are Emanuel Leutz's "Washington Crossing the Delaware," a large canvas painted in 1851; the "Reception of Lafayette by Washington at Mount Vernon," a big picture with figures by Thomas Prichard Rossiter and the landscape by Louis Rémy Mignot; and a marble bust by Lorenzo Bartolini, the Italian sculptor.

Another marble bust, also by an Italian sculptor, and lent to the Museum by Mr. John L. Cadwalader, deserves to be more widely known; and we are glad to be enabled to reprint here certain interesting information which has been handed down with the bust. The marble was formerly owned by Gouverneur Kemble, member of Congress, friend of President Van Buren and James K. Paulding. Mr. Kemble had bought it from the widow of Richard Meade, father of General George G. Meade, the Union commander at Gettysburg and for many years consul of the United States at Malaga, and who from his position had had opportunities while in Spain to collect objects of art which had come into the market as a result of the French-Spanish wars. Mrs. Meade, writing to Gouverneur Kemble in 1831, says of the acquisition of the bust:

The bust of Washington is by the famous Ceracchi, who came out to this country for the purpose of taking all the leading characters of the Revolutionary War, and to erect a monument. After he had taken General Washington, the Government refused to pay him his price, which was \$2,000. The Spanish Minister, Jaudenes, then residing in this country, thought the bust would be acceptable to the Prince of Peace, and bought it for the sum mentioned, with a view of presenting it to the Prince on his return; but finding himself neglected and over-

looked, he kept the bust, and after his decease, we purchased it of his widow, who was a Miss Stoughton, of Boston or New York, and was left in great difficulties, paying her the \$2,000. It is said to be the only bust for which Washington ever sat.

The Spanish Minister, Jaudenes, to whom Mrs. Meade refers, would seem to be the same person whose portrait, painted by



GEORGE WASHINGTON
BY GIUSEPPE CERACCHI

Stuart, was recently acquired by the Museum, and his widow, "left in great difficulties," may very well be the pretty and gayly dressed bride whose portrait hangs by her husband's in Gallery 13.

Giuseppe Ceracchi, the artist, was born in Italy about 1760. He came to America in 1791, and, as Mrs. Meade indicates, made busts of Hamilton and others besides Washington.

When Napoleon invaded Italy in 1796, Ceracchi executed a bust of him, but afterwards he joined in an attempt to assassinate the First Consul. The plot, however, was discovered and Ceracchi was guillotined in 1801.

RECENT ACQUISITIONS OF
DRAWINGS*(Continued)*EPSOM ON DERBY DAY
DRAWING BY ROWLANDSON

FINALLY, we may consider shortly the drawings of the British School. Beginning with those of the eighteenth century, we have three important examples of Rowlandson (1756-1827). The earliest of these, "The Review," touches a note of dignity, almost of grandeur, which is rare in the work of a professed caricaturist. There is, no doubt, humorous observation in the types and attitudes of these soldiers resting for a moment in the midst of their evolutions, but the placing of the figures and the weightiness of their gestures have something of a deeper, more solemn feeling which almost foreshadows Daumier's serious and tragic view of the caricaturist's functions.

The uniforms of the soldiers indicate a date of about 1720. In the "Connoisseur," Rowlandson is seen at his most typical. The characterization of the musty old man with his voluminous wig and clumsy spectacles entirely absorbed in his valuation of the ladies' treasures, is admirable, and the contrast between him and his slighty and presumably extravagant companion is a genuine piece of eighteenth-century comedy of manner.

Here as always, in spite of the exaggeration of the caricaturist, Rowlandson shows that a pure love of beauty and sensuous charm is the dominant note in his art. He

has found a curiously exact parallel in our own day in the art of Charles Conder.

The third drawing represents the crowd on its way to Epsom on Derby Day, and here again a certain lyrical note in the landscape contrasts delightfully with the observation of the gross humors of the boisterous crowd. The brilliant economy of Rowlandson's technical processes are here obvious. This would appear to be a later drawing than the other two and belongs probably to the first decade of the nineteenth century.

Hoppner was an artist in whom the inherent defects of British art, its sentimentality of feeling and superficial technique, came only too prominently into notice. The drawing by him of a lady seated in an attitude conventionally expressive of sentimental distress is, however, an agreeable and charming expression of his art.

Sir David Wilkie, though born in 1785, belongs in feeling essentially to the nineteenth century. He was the first as well as the most brilliant of British genre painters, and the style he invented has dominated a great deal of the traditions of popular and anecdotic art of the last century. He himself was, however, a serious and capable painter, a real student of the Dutch tradition and a master of technical resources. The four sketches for the well-known picture "The Bride at Her Toilet on the Day of Her Wedding," show how closely he studied Rembrandt's methods, though he came no nearer to Rembrandt than the average of that master's pupils. The picture was exhibited at the Royal Academy in 1838, which gives approximately the date of these rapid indications of his first idea for the composition.

Throughout the darkest period of artistic indigence which marks the middle Victorian era, one artist kept alive the hope of better things. Alfred Stevens, the sculptor (1817-1875), belonged in feeling to the later Renaissance and steadily applied the great ideas of style, which he derived from the study of del Sarto and Michelangelo, even to the humblest commissions which he was compelled to execute. He was no less remarkable as a

painter and draughtsman than as a sculptor. The drawing of a nude figure in sanguine by him shows the extraordinary purity and distinction of his taste no less than a nervous sense of the structural and expressive line which is rare even in the best work of the British School. The figure appears to be a first idea for a part of some monumental decoration like that of the dome of St. Paul's, for which he finished designs.

John Ruskin's reputation as a writer has so entirely overshadowed his fame as an artist that it may be something of a surprise to recognize by the large drawing of the colonnade of the Ducal Palace at Venice that he must be placed among the very best of modern architectural draughtsmen. His line has a vitality and a nervous variety of rhythm which places him as an interpreter of the poetical qualities of architecture immeasurably above such mechanical designers as Prout, whom Ruskin as a writer looked up to with reverent admiration. It is true that Ruskin left few drawings of the completeness and elaboration of this view of the Ducal Palace, but they prove that his mastery was greater than he himself appears ever to have appreciated. The drawing was made to illustrate the *Stones of Venice*, which first appeared in 1851.

The drawing by Burne-Jones of the "Bath of Venus" is in a peculiar technique, which seems justified, for such an essentially decorative design, by the felicitous richness of its effect. It is in a dull earth-red monochrome, the light being put in in gold. The design is for the picture of the "Bath of Venus," which was begun in 1873 and not finished until 1878. This would appear to belong to the earlier date. It is signed in silver, "E. B. J." The mount has been retained as it was the design affected by Burne-Jones himself for his drawings.

Finally, belonging to quite modern times, we have a fully colored drawing by Wilson Steer, whose reputation as the leading British landscape painter is now generally recognized, and two sanguines by Augustus John, who has gained for himself a unique position as a draughtsman among the artists of the younger generation.

R. E. F.

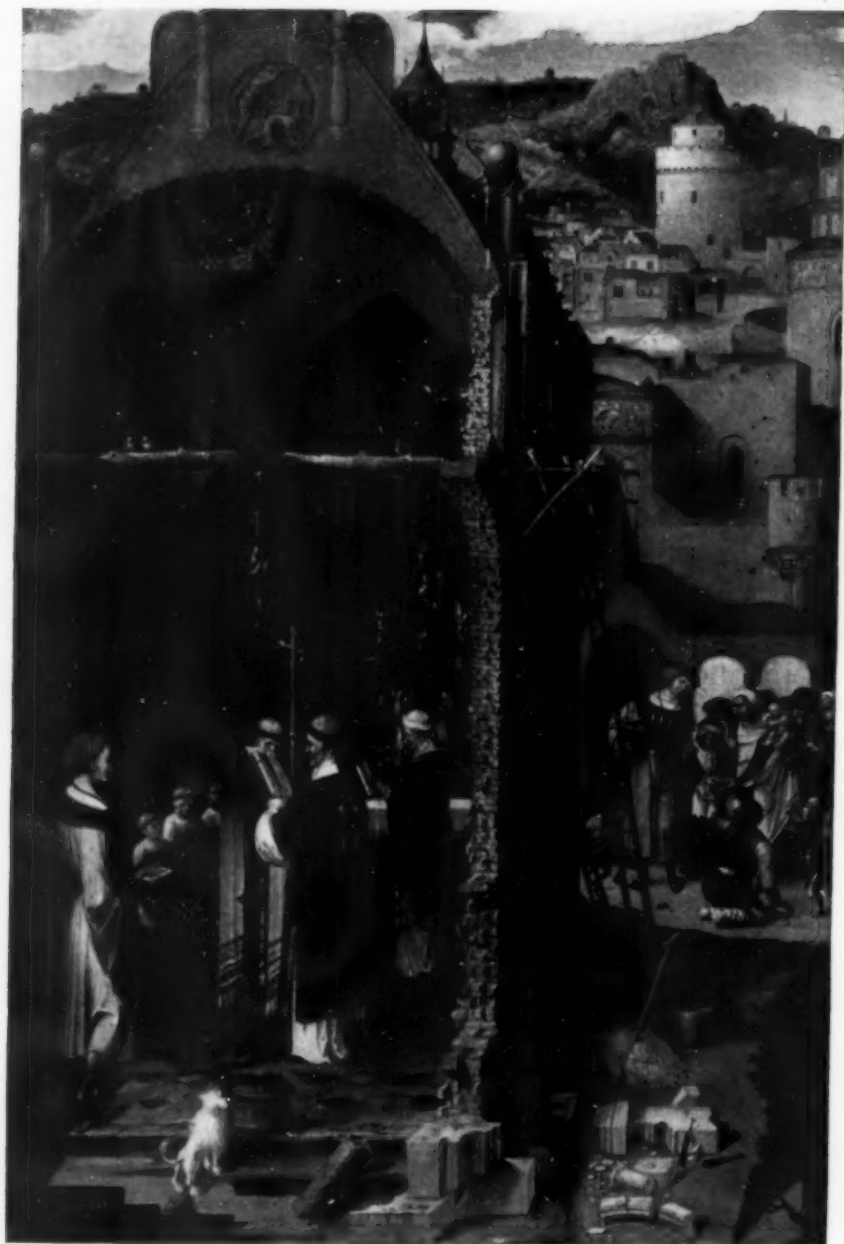
THE STORY OF THE CONVERSION OF A SAINT

BY HENRICUS BLESIIUS (?)

THE little panel recently acquired by the Museum is a remarkably brilliant specimen of the painting of the Netherlands about 1520.

Though the tradition of that school was by then past its prime, and though the majority of artists like Bernard van Orley were given over to an exaggerated and florid style in which ostentatious display and manual dexterity prevailed over more important considerations, we find here and there an artist who still retained a certain freshness of feeling and a delightful though decadent invention. Perhaps the finest of these was the author of an "Adoration" at Munich signed "Henricus Blesius," and it is to him that I would tentatively ascribe our panel. At present, in spite of the researches of Friedlander and Hulin, our knowledge of this delightful artist is of a rudimentary kind. There is good reason for supposing him to be quite distinct from the landscape artist, Herri met de Bles, and to suppose that the signature on the Munich picture, "Henricus Blesius," though assuredly ancient, is due to some error on the part of an almost contemporary owner of the picture. For this reason our artist is frequently known as the "pseudo-Bles." To him we may ascribe a small group of pictures, the "Adoration" at Munich, two wings of a triptych in the Pourtales Collection, a "Beheading of the Baptist" in the Hainauer Collection, and perhaps the "Nativity, with St. Joseph," and the "Suitors" in the Cook Collection at Richmond, England. Should our picture also be ultimately ascribed to him it would indicate a possibility of Dutch origin or training for our artist, as there is much here to remind us of the Leyden school.

The subject of our picture is the conversion of a young saint. In the first scene he enters the choir of a partially completed church where the service is going on. In the second scene he has returned to his home and comes out still richly clad in the height of contemporary fashion, but is in the act of giving away his possessions to the beggars who surround him. The idea



STORY OF THE CONVERSION OF A SAINT
BY HENRICUS BLESIIUS (?)

suggests itself that this is perhaps an unfamiliar and northern rendering of the story of St. Francis's conversion at the Portiuncula though the church appears to be in course of construction rather than ruined.

R. E. F.

THE SLEEP OF DIANA

BY COROT

LE SOMMEIL DE DIANE" and its companion piece, the "Orphée saluant la lumière" (now in the Potter Palmer collection), were painted in 1865. An architect of taste, M. Alfred Feydeau, had ordered two large panels for the decoration of a room in the house he was building for Prince Demidoff, and the artist chose these two subjects. The Diana was painted at Fontainebleau in the studio of a friend of Corot's, the painter Comairas. It figured at the Demidoff sale of February, 1868, and during that year was worked over by Corot. A comparison of the etching by Delaunay and of the photographs taken before that date with the picture in its later condition is an invaluable object lesson; one cannot but realize at a glance the enormous improvement in regard to the simplifying of the composition and of the masses, the adding of significant detail, and above all in the refining and ennobling of the silhouette of the trees against the sky. An examination of the signature shows that the "5" of 1865 was then changed, making the date 1868. In April, 1875, the painting figured at a sale at the Hotel Drouot and was bought by M. Breyse, who loaned it, in May of the same year, to the Corot Exhibition at the École des Beaux-Arts, where it figured under a wrong title, "Le Sommeil de

Vénus." It subsequently passed into the possession of Messrs. Durand-Ruel, Cottier, James Inglis, and lastly of Cottier & Co., from whom it has now been purchased by the Museum.

This painting is one of the most important works of Corot, exhibiting with rare felicity his sense of classical composition and his exquisite feeling for certain moods of nature. In the perfect harmony of the values and the magic of the color it represents the artist at his best. Full of an artless graciousness which is bewitching, at the same time astonishingly simple and subtle, it is painted in a flowing, rather thin medium, with such a sureness and lightness of touch that one wonders when studying the technique closely, how, being so spontaneous, so apparently simple, it can be made to fully express all the serenity and the poetry of a moonlight night. Against a tender, tremulous sky of great depth and luminosity the masses of the trees loom dark, but with a transparent darkness permeated with the ambient refulgence. All is quiet, yet all is alive. The clouds are moving, the moonlight suffuses the sky and dances on the water, the trees stir with low whisperings. The goddess is not a lay figure, nor is she the conventional creature Academicians think a goddess should be, but one of those pure-minded young women *père* Corot used to paint, a very real person, sleeping gently even if two cupids hover above her. It is a picture of silence with an undertone of music—a picture of animated repose. Like the best Corots, like his best figure pieces, it is full of movement. And the general tone of it is that exquisite silvery tone which is unique in all art.

AUGUST F. JACCACI.





COLLECTION OF ARMS AND ARMOR, GALLERY 3

NOTES

MEETING OF THE CORPORATION.—The Annual Meeting of the Benefactors, Fellows in Perpetuity and Fellows for Life, who constitute the Corporation of the Museum, will be held in the Board Room on Monday, the 15th of February, at 3 o'clock P.M.

At that time a report will be presented by the Board of Trustees concerning the work of the past year.

THE REARRANGED ARMOR GALLERY.—When the collection of Arms and Armor of the Duc de Dino-Périgord was purchased by the Museum in 1904, it was placed on exhibition in the gallery adjoining the room containing the Bishop Collection of Jade. Cases had already been provided and objects were here to be shown until more suitable means of displaying them could be secured. It was evident, however, that the armor in this collection, to say nothing of the decorated swords, daggers, and firearms, should be so exhibited that a visitor could inspect them at very close range and from all points of view.

They were therefore to be given cases of appropriate height, not to be placed against the walls, and which should be as light, dust-proof, and strongly framed as modern methods would permit. Since that time suggestions have been obtained from various European experts, and it was decided to adopt the "Riggs case," which is used in the private gallery of Mr. William H. Riggs, of Paris, and is the outcome of the experiments of many years. This case is raised about a foot from the ground and has a metal frame, light, and without ornament.

In the present rearrangement of the gallery the new cases stand about three feet from the walls, and are placed at intervals, so that a visitor may examine the objects from all sides. And a better background has been provided in the lighter colored (pearl-gray) walls with their decorations of trophies, war banners, and Gothic tapestry. In this last regard the Museum expresses its thanks to Clarence H. Mackay, Esq., who, learning what was needed, lent at once from Harbor Hill his suite of four tapestries. They are of an especially appropriate period, the beginning of the sixteenth century,

when European armor was about at its apogee; and they represent courtly scenes (from the life of Louis XII and Anne of Brittany) in which armor forms an excellent setting. For the reopening of the gallery Mr. Mackay lent also the coronation sword of the Electors Palatine, Archbishops of Mayence (early seventeenth century), a half armor, part of which belonged to Philip II, a casque by Seusenhofer (early sixteenth century), and a remarkable rapier.

In a neighboring cut appears a general view of two sides of the gallery. It shows in the foreground the Louis XIII armor for man and horse acquired by the Museum during the past year; near the center of the picture are the Gothic harnesses, including one (second from the left, in the case containing four figures) borrowed from the Stuyvesant collection, and directly in front are suits of armor of Maximilian's time, with fluted surfaces. Here again one of the specimens was kindly lent by Mr. Stuyvesant. For the present the smaller arms of the collection have not been placed on view pending the completion of suitable cases.

B. D.

THE LIBRARY.—The additions to the Library during the past month were one hundred and eighty-one volumes divided as follows: by purchase, one hundred and sixty-nine volumes; by presentation, twelve volumes.

The names of the donors are: Mr. Thomas L. Elder, Mr. George A. Hearn, Miss Caroline E. Lawrence Ingersoll, Comte Charles Lauckoronski, Miss Florence N. Levy, and Mr. George H. Story.

The number of readers during the month was one hundred and ninety-four.

In connection with the Exhibition of Contemporary German Art, attention is invited to a printed list of books and periodicals relating to modern German art and artists, in which reference to the works of many of the artists represented in the exhibit will be found. Copies of this pamphlet may be obtained in the Library.

PORTRAIT BY HUNT.—A portrait of Mrs. S. Grey Ward, by William M. Hunt, lent by Mr. Thomas Wren Ward, has been placed on exhibition in Gallery 12.

RECENT EGYPTIAN ACQUISITIONS.—The selection of the objects resulting from the excavations carried on during the past two years by the Egyptian Expedition at the Pyramids of Lisht, and also from other material acquired by purchase in Egypt, which has been in the Recent Accessions Room during the past two months, has now been temporarily withdrawn from exhibition.

ATTENDANCE.—The attendance for the month of December is shown in the following table:

	1907		1908
17 Free days....	27,588	20 Free days....	35,549
4 Evenings....	719	4 Evenings....	767
5 Sundays....	32,115	4 Sundays....	20,539
9 Pay days....	2,524	7 Pay days....	2,149
	<hr/> 62,946		<hr/> 59,004

THE LOEB TRIPODS.—The two splendid archaic bronze tripods lent to the Museum by Mr. James Loeb (see the BULLETIN for March, 1907) have, with Mr. Loeb's consent, been removed from exhibition and sent to Paris to be properly cleaned, and possibly reconstructed, by M. Alfred André. The thick, crusty patina upon the surface has obscured many of the finer qualities of the modeling of the reliefs as well as the delicate engraving with which the patterns on the garments and other details were indicated, and these it is hoped M. André may be able to bring to light, in order that the full beauty of the workmanship may be appreciated. As to reconstruction, there are clear indications that the present restoration of each of the tripods is incorrect in certain important particulars. How far these can be corrected with the materials that survive, and to what extent it may be possible to determine the original shape and proportions of the tripods, including parts that are evidently missing, still remains to be seen; but at all events we may look forward to a more satisfactory solution of the problem than was achieved in the first attempt, the general character of which was fixed before the tripods were purchased by Mr. Loeb.

E. R.



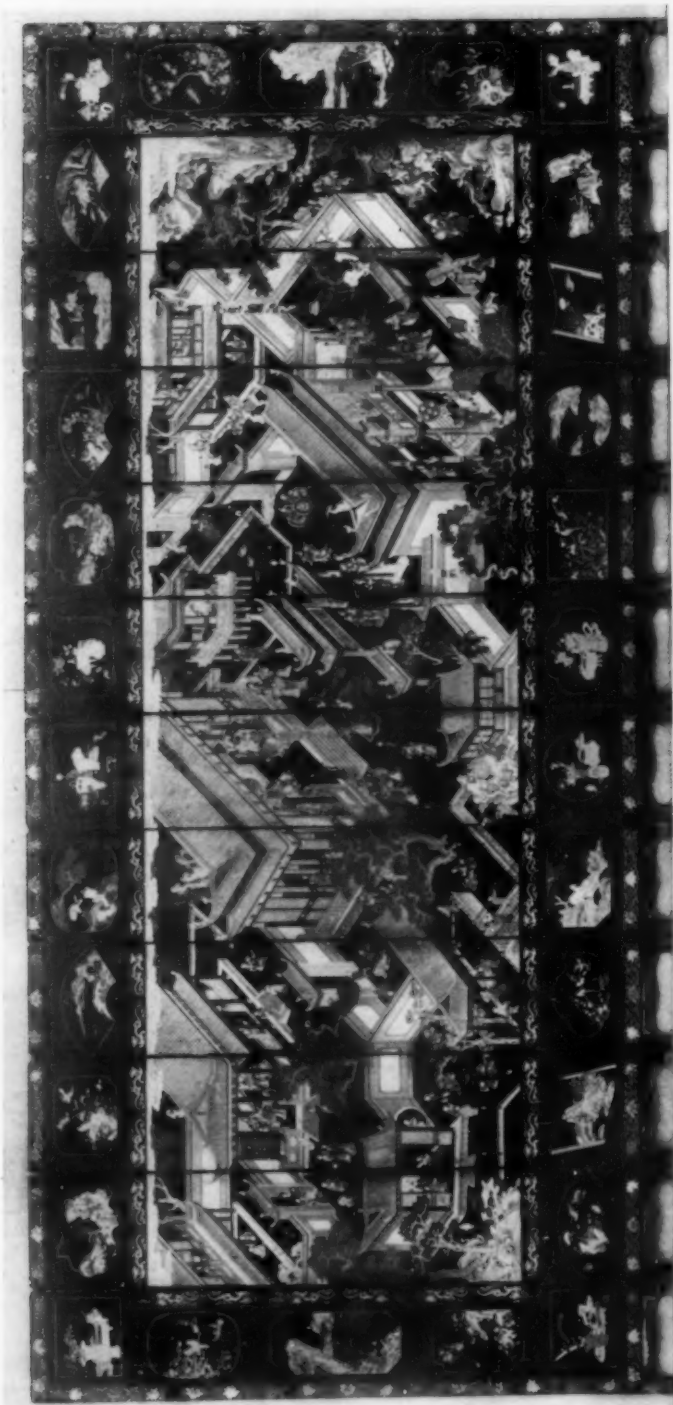
PRINCIPAL ACCESSIONS

A CHINESE SCREEN. — Through the generosity of Mr. J. Pierpont Morgan, the Museum has acquired the *pièce de résistance* of the Baron Speck von Sternburg Collection recently sold in New York. This is a twelvefold screen of the K'ang-hsi Period (1662-1722) by the artist Fong Long, Kon of Fatshan, a masterpiece in color, design, and technique that appeals to the æsthetic sense with all the subtle attraction of a beautiful Chinese vase of the *famille verte*. It represents the work of that period in Far Asiatic art when all decorative arts had attained a high standard of excellence, and whose ceramics had become classic. The similarity of our screen in color and design to the black-grounded hawthorn vases is not surprising when we remember that the best K'ang-hsi vases were made under the direction of Ts'ang Ying-hsüan, who was appointed superintendent of the imperial factories of Ching-lê-chên in 1683, and that the screen was made during his directorate. It is dated 1690. It represents the Summer Palace in Peking with the Emperor K'ang-hsi sitting on the throne and watching the dance of two girls. As the inscription on the back shows, it was dedicated by a colonel of Tsen Chow to a district magistrate.

A COLLECTION OF TEXTILES.—An acquisition that will prove of great importance to industrial and educational interests has recently been made by the Museum in the purchase of the textiles of the late Mr.

Friedrich Fischbach at Wiesbaden, the best private collection of the kind in Germany. These number nearly three thousand pieces, representing chiefly European weaves from the fifteenth to the eighteenth century, stuffs of the Renaissance of Italy, Spain, and Germany, and those of France of the periods of Louis XIV to Louis XVI. There are also excellent examples of mediæval work, of Coptic and Peruvian weaves, and an interesting group of Japanese brocades. Fischbach, who lived to work out the history of textiles in several publications, was one of the first to whom modern industry is indebted for examples of old patterns and weaves. It was for the illustration of his books (especially his best-known works, *Ornamente der Gewebe* and *Die Wichtigsten Webe Ornamente*) that he first began the collection, and to these he has added copies of other famous specimens which are also included.

With this accession, our collection of textiles has attained a development quite equal to that of our laces; and it is hoped that it will prove of great value to students of the arts and crafts. The museums of New York are now in a position to furnish rich material for the study of textiles, this collection supplementing in every way the early mediæval stuffs of the famous Badia collection from Barcelona, acquired by Mr. J. Pierpont Morgan and now exhibited in the Cooper Union Museum. The specimens of the last-named collection are quite the equal of any in the South Kensington Museum or the Berlin Museum. W. V.



SCREEN, K'ANG-HSI PERIOD (1662-1722)

COMPLETE LIST OF ACCESSIONS

DECEMBER 20, 1908, TO JANUARY 20, 1909

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL.....	* Ten marbles, seventeen bronzes, fifteen vases, nine statuettes and other objects in terra cotta, and seven gold and silver objects.	Purchase.
ARMS AND ARMOR.....	† Blue silk banner, German (Luxembourg), seventeenth century; banner dated 1649; spear, Austrian, fifteenth century; partisan (Korseke), Italian, early sixteenth century; halberd, Austrian, early sixteenth century; partisan, Venetian, fifteenth century; halberd, Polish, sixteenth century; runka, Italian, sixteenth century; military fork, German, sixteenth century; Gothic sword (Panzerstecher) German, fifteenth century; sword, German, early fifteenth century; Landsknecht plastron and two tassets, Swiss.....	Purchase.
	† Corselet of four pieces; two arm guards, Indian, nineteenth century.	Gift of Mr. S. S. Howland.
	† Bow stand, two long bows and a quiver with seven arrows, Japanese, late eighteenth century.....	Gift of Mr. Marshall C. Lefferts.
CERAMICS.....	† Two hundred and ninety fragments of Arab pottery from Egypt, fourteenth and fifteenth centuries.....	Purchase.
GLASS.....	† Seventy-three Egyptian glass weights, with Arabic inscriptions.....	Purchase.
MEDALS, PLAQUES, ETC.....	† Sixteen gold coins of various countries and periods.....	Gift of Mr. Henry R. Ickelheimer.
	† Silver medal, Prince Henry of Prussia, by Victor D. Brenner; two gold coins—two and one-half dollars and five dollars—United States of America, 1908.....	Gift of Mr. Edward D. Adams.
	† Bronze-gilt medal, N. Y. Historical Society, 1804-1904, by Victor D. Brenner; bronze medal, Greek Olympic Games, Athens, 1896, by N. Lytras and W. Pittner; copper medal, Cardinal Oppizzoni, Bologna, 1852, by Maldini.....	Gift of Mr. and Mrs. Frederick S. Wait.
	† Gold National Medal for success in Art, by W. Wyon, R.A., 1871; silver Royal Academy medal for sculpture, by W. Wyon, R.A., 1874.....	Gift of Mrs. Margaret Crosby Munn, in memory of George Frederick Munn.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
MEDALS, PLAQUES, ETC..... †	Bronze Award Medal, National Academy of Design, 1906; bronze medal Abraham Lincoln, 1909; bronze plaque, Spencer Trask, 1907; electrotyped plaque, Collis P. Huntington, 1904, by Victor D. Brenner...	Gift of the Sculptor.
PAINTINGS..... †	Portrait of Cosimo de' Medici, by Bronzino	Purchase.
	† Landscape, by Wilson Steer.....	Purchase.
REPRODUCTIONS..... †	Eleven electrotype copies of ancient Irish art.....	Purchase.
SCULPTURE..... †	Bronze group, Brother and Sister, by Auguste Rodin.....	Purchase.

LIST OF LOANS

DECEMBER 20, 1908, TO JANUARY 20, 1909

CLASS	OBJECT	SOURCE
ARMS AND ARMOR..... (Floor II, Room 3)	Coronation sword inlaid with precious stones, German.....	Lent by Mr. Clarence H. Mackay.
CERAMICS..... *	Seven Celadon plates, Chinese.....	Lent by Mr. J. Pierpont Morgan.
METAL WORK..... (Floor II, Room 9)	Silver sugar tongs and two silver teaspoons, makers, Pitkin, Hartford, early nineteenth century.....	Lent by Mr. A. H. Pitkin.
TEXTILES.....	Four Gothic tapestries	Lent by Mr. Clarence H. Mackay.
(Floor II, Rooms 30 & 31)	Two carpets, Spanish, sixteenth century.....	Lent by Tiffany Studios.

* Not yet placed on exhibition.

† Accessions Room (Floor Room).



SCREEN (DETAIL), K'ANG-HSI PERIOD
(1662-1722)

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and Library of Arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

President,	J. PIERPONT MORGAN
Vice-Presidents,	DARIUS O. MILLS JOHN STEWART KENNEDY
Secretary,	ROBERT W. DE FOREST
Treasurer,	JOHN CROSBY BROWN
Honorary Librarian,	WILLIAM LORING ANDREWS

THE STAFF

Director,	SIR C. PURDON CLARKE
Assistant Director,	EDWARD ROBINSON
Assistant Secretary,	HENRY W. KENT
Assistant Treasurer,	THOMAS D. DUNCAN

MEMBERSHIP

BENEFACTORS, who contribute or devise.	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute..	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 5.00 P.M. and on Saturday until 10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to 5.30 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to scholars under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 15,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. As to their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the north side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.